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quietly assuming, however, that his or somebody else's idea of Christianity *is* Christianity. He *assumes* a theory of the responsibility of the Christian religion for Jewish religion; and yet, when he comes to speak of the Old Testament in its parts and progress, he leans very far towards the liberal idea (Lessing's) of the Bible as being the record book of the Divine education of humanity.

Though we find little in this volume that is of worth either in form or idea, we yet look forward with considerable interest to the future volumes of M. Guizot's works, which shall treat successively of the history, present state, and future destiny of Christianity. On these subjects M. Guizot's respectability, political experience, and historical studies will be of more service to him than in treating of the essence of Christian Faith and Doctrine.

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6. — *Tuscan Sculptors: their Lives, Works, and Times. With Illustrations from original Drawings and Photographs.* By CHARLES C. PERKINS. London: Longman, Green, Longman, Roberts, and Green. 1864. 2 vols. 4to. pp. lvi., 267, and vi., 267.

THESE handsome volumes are an important addition to the history of Italian art in English. They are the work of an American long resident in Italy, and do honor alike to his taste, his industry, and his liberal culture. We regret that the small demand in this country for works of this class, in so expensive a form, should have compelled its author to publish his book in England; but although published abroad, it deserves cordial recognition here, and we trust that the reception of these volumes may be such that Mr. Perkins will be encouraged to complete his work, as he states in his Preface that he hopes to do, with a similar account of the sculptors of Northern, Southern, and Eastern Italy.

"Italian sculpture," says Mr. Perkins, "has, in comparison with Italian painting, found but few admirers or illustrators." "It has seemed to me that a space remained to be filled in the literature of art, in which the names and works of many illustrious artists might be pointed out." After an Introduction, in which the author gives a brief account of sculpture in Italy previous to the thirteenth century, he begins his book with the life of Niccola Pisano, the great master of the mediæval revival of sculpture, who was born about the year 1205. The history proceeds in the form of biographical narratives through the period marked by the great names of Pisano, Orcagna, Ghiberti, Donatello, and Luca della Robbia, to the age of Michel Angelo; and in his second volume Mr. Perkins traces the decline of sculpture in Tuscany till the

death of Gian Bologna in 1608. The work thus extends over four hundred years, in which were included the glory, the decline, and the fall of intellectual life in Italy, and affords in its course the most striking illustrations of the general conditions of society and thought during that period.

Mr. Perkins has endeavored, and not without success, to remedy the disadvantages of the biographical form in which he has cast his subject, by interweaving with the lives of the artists some account of the events of their times, which may be supposed to have influenced their characters and genius. But the merit of his book lies mainly in the good use he has made of the scattered materials of pure biography. It is distinguished not so much by philosophical method, historical insight, or penetrative imagination, as by accuracy of statement, candor of judgment, and unpretending good sense.

We regret that Mr. Perkins has not devoted larger space to "the Architectural Sculptors," as he terms them, even, if need had been, to the omission of the names of many of the inferior artists of the later period when sculpture had ceased to be subordinate to architectural effect, and was pursued as an end to itself. Scanty as are the remains of the works of the predecessors of Niccolò Pisano in what we may call the Gothic period, — the period, that is, in which the influence of Gothic architecture penetrated Italy, — they yet contain evidence of the existence of a spirit which was fully manifested in Niccolò himself, and which deserves more attention than it has received, as indicating the mental and moral conditions under which art and literature rose to their greatest height, and rivalled each other in the grandeur of imaginative conceptions and in the thoroughness and beauty of their execution. The age of the cathedrals of Orvieto, of Siena, of Florence, of Pisa, of Arezzo, was the age of imaginative sculpture. The dependence of great sculpture upon great original architecture was never more clearly manifest.

Gothic sculpture — and by this we mean the sculpture of the time when Gothic architecture prevailed — was purely an architectural decoration. Every work of Niccolò Pisano, of his son Giovanni, of all the sculptors of the thirteenth century, had an architectural purpose. Even where not strictly part of a building, it was designed with reference to one; — pulpit, shrine, monument, were not to stand by themselves; they were to be in and for the building which held them. The change which was to come over the art when it should be practised for its own sake is perhaps to be foreseen in some of the works of Niccolò himself. In the purely Gothic sculpture, form is disregarded in comparison with expression. In modern sculpture, form has become the chief aim.

Niccola shows the beginning of this change, — a change indicative of deep moral difference, of difference in thought and in feeling, between the Middle Ages and our own.

In following out these topics, many suggestive and fresh illustrations might be derived from Mr. Perkins's present volumes; but we trust that he may yet give us a fuller treatment of them in the later portion of his work.

These volumes, if reprinted in a compact form, would serve as a very useful handbook for travellers, and would be brought within the means of many students of art who cannot otherwise possess them. We wish that an American edition of this kind might be published, and that the illustrations, many of which are of great beauty, might be issued separately, to be purchased by those who desire them.

7. — *A Critical Examination of our Financial Policy during the Southern Rebellion.* By SIMON NEWCOMB. New York: Appletons. 1865. 12mo. pp. 222.

IT has been the fortune of this country, during the four years' war in which it has been engaged, to make quite as many and as serious blunders in the conduct of its finances as in the management of its armies in the field. It would be idle to attempt to hide these errors, or even to palliate them; and fortunately it is not necessary to do either. The record of these eventful years still contains so much that is honorable to the spirit of our people and flattering to their pride, that it needs no great exercise of candor on their part humbly to confess every fault which they have committed, either in civil or military strategy. If we have made mistakes, we have known how either to repair them or to triumph in spite of them. If we have had feeble and incompetent generals, we have been able to get rid of them, and to put men in their places whose just fame will not suffer by comparison with that of most of the great captains of Europe during the last two centuries. If we have expended twice as much treasure, and contracted at least thrice as much debt, as was necessary, still it is consoling to remember that the whole of this vast expenditure has been defrayed by our own industry, that nearly every dollar of the debt is due to our own people, and that the power and the willingness of the North to continue the struggle, if need be, for the attainment of its original purpose, are seemingly not one whit less than they were when the war first broke out. We have been obliged to improvise both our military leaders and our financial statesmen, and the wonder is that we have succeeded so well.